DOCUMENT RESUME

ED 460 409 CS 510 084

TITLE	Interpreting Film & Video: Performance Package, Minnesota Profile of Learning.
INSTITUTION	Minnesota State Dept. of Children, Families, and Learning, St. Paul.
PUB DATE	1997-10-00
NOTE	21p.; Content Standard: Arts: Arts Analysis & Interpretation; Level: High School.
AVAILABLE FROM	Minnesota Department of Children, Families & Learning, 1500 Highway 36 West, Roseville, MN 55113-4266. Tel: 651-582-8002.
PUB TYPE	Guides - Classroom - Learner (051) -- Guides - Classroom - Teacher (052)
EDRS PRICE	MF01/PC01 Plus Postage.
DESCRIPTORS	*Academic Standards; Class Activities; Critical Viewing; *Film Criticism; *Films; High Schools; Performance Based Assessment; *State Standards; Student Evaluation; *Videotape Recordings
IDENTIFIERS	*Minnesota Graduation Standards

ABSTRACT

Developed by classroom teachers during the development phase of Minnesota's Graduation Standards, this performance package is made up of locally designed assignments that, taken together, show whether a student has learned and can apply the knowledge and skills related to interpreting and evaluating complex works of music, dance, theater, visual arts, literature, or media arts applying specific criteria that represent an informed opinion or response. It begins with reference to the particular content standard addressed in the package, the educational level of the package (high school); and a summary statement of the content standard. It then describes the tasks associated with the student performances: (1) select a film or video to interpret/analyze; view and reflect on the work; (2) select focus for in-depth interpretation/analysis, formulate research questions, and prepare a project plan; and (3) research the questions, present an interpretation/analysis of the film or video. It then offers specific statements from the standard regarding what students should know and should do, the products, task description, special notes, and feedback checklists for each task enumerated in the package. (RS)

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ED 460 409

MINNESOTA DEPARTMENT OF CHILDREN, FAMILIES AND LEARNING
Performance Package
Minnesota Profile of Learning

Content Standard: Arts: Arts Analysis & Interpretation **Level:** High School

Title of Package/Activity: Interpreting Film & Video

Summary Statement of Content Standard:

Interpret and evaluate complex works of music, dance, theater, visual arts, literature or media arts applying specific criteria that represent an informed opinion or response.

Description of Student Performances:

Task 1: Select a film or video to interpret/analyze; view and reflect on the work.

Task 2: Select focus for in-depth interpretation/analysis; formulate research questions; prepare a project plan.

Task 3: Research the questions; present an interpretation/analysis of the film or video.

FINAL ACHIEVEMENT: Use the following scoring criteria when evaluating student performance.

Scoring Criteria
4 - Performance on this standard achieves and exceeds expectations of high standard work.
3- Performance on this standard meets the expectations of high standard work.
2 - Work on this standard has been completed, but all or part of the student's performance is below high standard level.
1 - Work on this standard has been completed, but performance is substantially below high standard level.
No package score is recorded until ALL parts of the package have been completed.

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PERFORMANCE PACKAGE TASK 1
Interpreting Film/Video

Content Standard: Arts: Arts Analysis & Interpretation **Level:** High School

Specific Statement(s) from the Standard:

What students should know:

2. Understand the elements and structure of the art form and how it is used to create meaning
3. Know artistic intent and the historical, cultural and social background of selected artworks

What students should do:

2. Describe how particular effects are produced by the artist's use of the elements of the art form

Product(s):

- Written notes and reflections on a film/video

Task Description:

Overview: The interpretation process involves drawing inferences and supporting them with what you actually see/hear in the piece and with what you learn from other sources. Your critical approach includes investigating and making conclusions about:

- the artist's intentions
- the influence of historical, cultural, and social contexts on the work and its meaning
- how elements and structure of the media arts are used in the piece to produce particular effects and create meaning.

In this assessment package, you will analyze and interpret one film/video work. The first task requires viewing the film/video several times. Task 2 will focus on developing key questions the work raises for you and a plan for answering the questions. Task 3 involves research and presenting your findings.

Steps:

1. From the options your teacher provides, select a film/video to analyze. If you have a selection that is not among the options, consult with your teacher about the appropriateness of using the selection for this task.

2. View the work, study it, and write down your observations. The *Screening Notes & Reflections Guide* on page 3 shows the information you need to collect and consider in your analysis. The guide weaves elements from four distinct approaches of criticism -- formal/stylistic, biographical, historical, and social/cultural. Your notes and reflections should include: (a) a summary of the main elements or characteristics of the film/video, (b) the artist's intention, (c) historical/cultural/social contexts, and (d) the use of media arts elements and structure. Your notes/reflections may include writing and sketches. You may need to view the film/video several times in order to complete a comprehensive analysis. The format for your notes and reflections is to be determined by you; they should be easy to read and provide adequate information for further investigation.

PERFORMANCE PACKAGE TASK 1
Interpreting Film/Video

SCREENING NOTES & REFLECTIONS GUIDE

1. Provide specific details about the selection including:
   - Title of Work
   - Medium
   - Maker(s)
   - Genre/Style (if you do not know, give your best guess)
   - Running Length/Time
   - Year Selection Made and/or Released

2. View the work several times and make notes on what you actually observe. The following questions/ideas may help as you look for the descriptive information about the selection.

   A. What did you notice? (Make a list in no particular order.)
   B. Describe what you observed about the work's qualities and media arts elements:
      - overall visual style
      - camera work
      - framing
      - sound (dialogue, music, special effects)
      - mood
      - people in the film/video
      - setting -- time and place
      - editing
      - other (list).
   C. What emotions do you feel when you view the piece? Describe.
   D. What does the work seem to be about? What is its subject, story, theme(s) or point of view? What is there about the work that leads you to this opinion?

3. View the film/video several times, and make notes about your interpretation. The following questions may help you think about some ideas that are not explicitly stated or observed.

   A. What attracts you to this piece? What do you like about the piece? Be specific.
   B. What does the work remind you of?
   C. Free associate and list anything that comes to mind -- for example, experiences, places, real life situations/events you have experienced or observed, feelings, music, sounds, other films/videos, stories, paintings or photographs, sculptures, post cards, TV shows, foods, etc.
   D. What seems to be the film or video maker's intent (or purpose)? How can you tell this from the work?
   E. What audience is the maker hoping to reach? What is there about the work that leads you to this conclusion?
   F. What symbols or metaphors do you think the artist may be creating or using? Describe. (These can be visual or auditory symbols or metaphors.)
   G. What puzzles you about this work or doesn't seem to make sense?
   H. What questions would you want to ask the director, producer, script writer, camera person, sound designer, or actor? List at least four questions and indicate who each question is for. For example: *"Director: What ...?"*, etc.
   I. Identify segments, scenes, or sequences in the film/video that embody its main qualities. Indicate the scene's location in the work, and provide a brief description.
      For example: *"The scene begins about five minutes into the film. It opens with close up (CU) of a cloud and ends with a long shot (LS) of the woman riding a horse. It is about three minutes long. The main characteristics of this scene are: (list them)."*

4. Look up background information about the film/video and the maker. Use a variety of sources such as the reference section of the library, the Internet, art books, reviews by other critics, etc. If you are unfamiliar with possible sources, ask your teacher for assistance. List the resources you consulted including title, author, date, etc. The background information may help you to:

   A. Complete or verify, title, artist, medium, genre/style.
   B. Collect information on the artist's background (for example country, historical period, life experiences, etc.).

PERFORMANCE PACKAGE TASK 1
Interpreting Film/Video

Special Notes:

PRE-TEACHING:

In this performance package, the student analyzes/interprets a film/video by investigating (a) the artist's intention, (b) historical/cultural/social contexts, and (c) the use of media arts elements/structure. The learning process moves from the student's initial observations toward deeper levels of interpretation that are achieved by repeated viewing of the work, research, analysis, reflection, and presenting findings. The student records and discusses her/his initial observations in Task 1. The student's screening notes and reflections lay a foundation for formulating research questions. Investigating the research questions and reflecting on one's response to the work leads the student into increasingly complex interpretation.

Before implementing this performance package, teachers may find it helpful to have a clear picture of their students' basic understanding of film and video vocabulary/concepts and each student's ability to apply that knowledge to the task of analysis. Teachers may want to determine their students' knowledge of basic vocabulary and media arts concepts and basic skill level in analyzing a short film/video.

Teachers should:

- select a body of work for students to choose from for the project (See Guidelines below)
- select readings on criticism and examples of film/video reviews for student reference
- prepare a list of resources and/or procedures for locating resources including print, non-print and Internet resources (For example, students will need access to background information on the artist, reviews of the film/video, social history, etc.)
- prepare a list of vocabulary terms and definitions (optional).

Use exercises in class to introduce and model each task and parts of each task. One film/video can be selected and used throughout the performance package to model the basic operations involved in each phase of the project. Some suggestions for learning experiences to precede the performance package are:

a. A lecture/discussion on analyzing and interpreting film/video.
b. Viewing exercises (in class).
c. Short writing assignments that involve the student in reflection and/or describing.
d. Facilitating critical exercises to review the concepts and procedures involved in interpreting:
   (1) artistic intent
   (2) historical/cultural/social aspects of the work
   (3) use of the media arts elements/structure.

Task 1 is one indicator of a student's ability to recognize and articulate basic media arts concepts/vocabulary and reflect on the meaning of a film/video. It can be used as a formative evaluation or screening tool. If a student's performance is poor, it may be an indicator that students have not had sufficient learning opportunities to complete this performance package at this time. The teacher will need to provide direct instruction or specific skill building assignments. Classroom exercises or individual homework assignments can be designed to review or promote skill building in: recognizing and using concepts/vocabulary accurately, viewing, describing film/video, reflection, interpreting the meaning of a work, forming aesthetic judgments, library/media research. After the direct instruction or skill building is completed, the students will need to repeat Task 1 with a new video/film selection and then follow through on Tasks 2 and 3.

Special Notes, continued

SOME GUIDELINES FOR SELECTING FILMS/VIDEOS:

The body of work from which students choose should include:

- independent non-commercial work, media arts, and commercial film/video
- work by women and artists from diverse American cultural and ethnic groups
- high quality work by youth
- a variety of genres including documentary, drama, narrative, animation, and experimental works
- examples of work from early in the century as well as contemporary work
- short works (10-45 minutes in length) which are often easier for students to work with than feature length pieces.

Works should be engaging to students as well as representing significant ideas/forms in the media arts.

A copy of the film/video should be available for students to check out and study during the project.

Background information (for example, an artist's statement, script, reviews) should be available to students at the school, via Internet, in books through inter-library loan, and/or through other resources.

History and media arts history resources (for example, art movements, time lines) should be available to students at school, via Internet, in library books, and/or through other resources.

Technology can enhance the student's information gathering capacity. The teacher can model the use of technology as a research tool, for example CD-ROM, Internet (including specific web sites about film/video), and laser disk.

SOME VISUAL ARTS RESOURCES FOR TEACHERS AND STUDENTS:

The resources listed below are intended to augment what is available in the high school and expand the range of culturally diverse works. The teacher should review all materials to assure that they are consistent with the standards of their school community.

Multicultural Slide Set, Minnesota FACS Project, 1994. Available from the Minnesota Center for Arts Education, 6125 Olson Memorial Highway, Golden Valley, MN 55422. Cost: $15.
Slides and brief descriptions of 101 works selected from the collections of the Minnesota Museum of American Art, Minneapolis Institute of Arts, Walker Art Center, Plains Art Museum and Minneapolis Arts Commission. Works are cross-referenced by following themes: Funerary, Utilitarian, Christian Imagery, Human Figure, Landscape, Social Commentary, Abstraction, Perceptual Disorientation, Still Life, African American Artists, Native American Artists, Ritual, Anecdotal, Utilitarian/Status, Urban Angst, Public Art, Clothing/Religious Ritual, Portraits, Horses, Animals and Human Figure Sculpture.

Cultural Reflections in Art, Revised Edition, 1995 Minneapolis Institute of Arts.
Although aimed at elementary students, some of the works (and accompanying background information) are especially appropriate for this performance package. For example:

Frank, a black/white portrait by Chuck Close, 1969 (painting)
Nkisi Nkondi, a nail figure from Zaire (Kongo), 19th century (mixed-media)
Winged Genius, Mesopotamia, Assyria, 9th Century BC (relief)
The Wash, Clementine Hunter, (1950's) (painting)

Special Notes, continued

World of Mythology in Art, Minneapolis Institute of Arts, 1993.
Compiles 24 works of art inspired by mythology, includes a essays on each work, a chart that explores the relationships among the images, an audio cassette of storytellers presenting the myths that inspired the visual arts works, and a bibliography. The essay for each work includes: key points, the myth that inspired the work, historical/cultural background, description of the work and its style, discussion questions. The categories for comparison are: creation myths, myths that explain a practice, myths about gods, hero myths and myths with animal or beast characters.

Modern Art from the Minneapolis Institute of Art, Minneapolis Institute of Arts, 1985.
The package includes: 32 slides, background essays for teachers that include descriptions of each work with suggested discussion questions; and post cards of 12 works with worksheets for students. The teacher could use the slides or post cards (with modified worksheets) as in-class exercises or assignments for Visual Arts Interpretation Performance Package. For example:

1. The activity that asks students to compare San Marco (by Renoir, 1881) with City Night (Georgia O'Keefe, 1926) can easily be adapted for an in-class exercise or to model what students are to do in each step of this Performance Package. (See page 87.)
2. The Activities for Secondary Students section (pp. 89-94) includes ideas that can be modified for lecture/discussions and in-class exercises.

Contemporary Art and Multicultural Education. Edited by Susan Cahan and Zoya Kocur, The New Museum of Contemporary Art, Routledge, 1996.
Works in a wide range of mediums by modern artists from diverse cultural backgrounds are included along with artist statements written in language that is accessible to high school students. (Includes units; slides are also available.) Here are some examples:

- Denny Tisdale, artist statement and work, *Black Power Glove*, mixed media, 1990
- Jaun Sanchez, *NeoRican Convictions*, mixed media, 1989
- Faith Ringgold, *Dancing on the George Washington Bridge*, mixed media, 1988
- Amalia Mesa-Bains, *Delores del Rio VI*, mixed media installation, 1990
- Yolanda M. Lopez, *Portrait of the Artist as a Virgin of Guadalupe*, mixed media, 1978
- Elizabeth Layton, *Buttons*, mixed media, 1982
- Tomie Arai, *China Town*, mixed media, 1990
- Ida Applebroog, *Promise I Won't Die*, mixed media, 1987
- Kristine Yuki Aono, *Issei, Nisei, Sansei...*, mixed media, 1990.

The teacher should review all materials to assure that they are consistent with the standards of their school community.

Interrogating Identity: Contemporary Artists of Color and A Question Of Identity. Available from Walker Art Center.

- Interrogating Identity (slide set and support materials) *explores the work of David Hammons, Hachivi Edgar Heap of Birds, Faith Ringgold, among others.*
  The program examines issues of cultural identity as expressed by artists of African, Caribbean, Hispanic, Native American and Asian descent living in North America and Great Britain.
  The teacher should review all materials to assure that they are consistent with the standards of their school community

- A Question of Identity - a resource for teachers that includes readings, a bibliography and slides from the 1991 Walker exhibition, Interrogating Identity, along with suggested interdisciplinary classroom activities.

Asia/American Identities in Contemporary Asian American Art. Available from Minneapolis Institute of Arts. Slides and written material, examine the complex issue of cultural identity from the diverse perspectives of twenty immigrant and expatriate Asian artists living in the west. Some works may not be appropriate for the classroom. The teacher should review all materials to assure that they are consistent with the standards of their school community

Special Notes, continued

VISUAL ARTS BOOKS AND RESOURCES FOR WRITING ABOUT ART:

Studies on Aesthetic Development, by Abigail Housen, Development Through Art, INC, Cambridge, Mass. Telephone: (617) 492-5488.
A paper on the process and stages of developing aesthetic understanding, judgments and interpreting the meaning of works of art; and practical approaches for actively involving students in this process.

Writing About Art by Henry M. Sayre, Prentice Hall (Englewood Cliff NJ), 1989. ISBN 0-13-969767-5.
A practical easy to read guide to writing about art. The following chapters are especially useful: The Process of Seeing, Writing and Using Visual Information, What To Look For And How To Describe What You See.

A Short Guide to Writing About Art, Fourth Edition, by Sylvan Barnet, Harper Collins, 1993. ISBN -0-673-52293-8.

How to Look At Modern Art by Philip Yenawine, Harry Abrams, 1991.
A good resource for examples of work to analyze/interpret and strategies for comparing, analyzing and interpreting modern art. Some essays may be appropriate for high school students as resources. The teacher should review all materials to assure that they are consistent with the standards of their school community

"Seeing and Discussing Art," in A World of Images by Laura Chapman (Davis Publications, Worchester, Mass.) focuses on aesthetic perception and criticism (analyzing/ interpreting art). The section on interpreting art (pages 70-75) may be especially useful to students. Note: This book is geared to middle school/junior high age students, but the interpreting art section presents a practical review of what interpreting entails.

Minnesota Center for Arts Education
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- Web site: http://www.pals.msus.edu\webpals\ (Note the slashes that separate edu from webpals is a front-slash as is the slash at the end of the address)
  Visual arts books are available for check out. See the web site for a complete listing. Members can check out materials for up to 21 days. Membership is limited to adults who are Minnesota residents age 18 and older.
- Native American Art As World Art, a collection of slides, activities and resource materials.

Investigating Modern Art, Dawtery, Jackson, Masterton, Meecham, Wood, Yale University Press, 1996. Essays on understanding and interpreting contemporary art, very readable, some may be useful to students. The teacher should review all materials to assure that they are consistent with the standards of their school community

An Artist's Album, M.B. Goffstein, Harper Row, 1985.
Poetic writing about specific works of art by the artists Johannes Vermer, Eugene Boudin, Paul Cezanne, Claude Monet, present a way of seeing and describing.

It's Only Rock and Roll: Rock and Roll Currents in Contemporary Art, by David S. Rubin Prestel-Verlag (Munich and New York), 1995. ISBN 3-7913-1627-3.
Published in conjunction with an exhibition by the same name, provides examples of the interplay between art and popular culture. Some images may be inappropriate for the classroom setting.

Special Notes, continued

Art on My Mind: Visual Politics by bell hooks, The New Press: New York, 1995. N 6537 .H585 A2 1995.
See especially the following chapters:

- *Talking Art with Carrie Mae Weems*
- *Women Artists: The Creative Process*
- *Being the Subject of Art*
- *Straighten Up and Fly Right: Talking Art with Emma Amos*
- *Intervening Printmakers: Talking Art with Margo Humphreys*
- *Alters of Sacrifice: Re-membering Basquait*

PERFORMANCE PACKAGE TASK 1
Interpreting Film/Video

FEEDBACK CHECKLIST FOR TASK 1

The purpose of the checklist is to provide feedback to the student about his/her work relative to the content standard. Have the standard available for reference.

Y=Yes
N=Needs Improvement

Student		Teacher
_____	Relevant information about the work is included.	_____
_____	Ideas and observations are organized.	_____
_____	Assertions about the film maker's intention for the film/video are: • clear • supported with examples and details.	_____
_____	Observations on the historical/cultural/social context of the work are: • clear • supported with examples and details.	_____
_____	Conclusions about how the structure and elements of the media arts are used to produce special effects and create meaning are: • clear • supported with examples and details.	_____
_____	Media arts terms and concepts are used correctly.	_____

Overall Comments (information about student progress, quality of the work, next steps for teacher and student, needed adjustments in the teaching and learning processes, and problems to be addressed):

PERFORMANCE PACKAGE TASK 2
Interpreting Film/Video

Content Standard: Arts: Arts Analysis & Interpretation **Level:** High School

Specific Statement(s) from the Standard:

What students should know:

1. Know a critical approach to interpreting and analyzing works of art

What students should do:

1. Apply a critical approach to interpret and analyze works of art

Product:

- Research questions
- Project plan

Task Description:

Overview: Determine a focus for an in-depth interpretation/analysis of your selected film/video, formulate research questions to guide your analysis and interpretation, and develop a project plan. Your notes and reflections from Task 1, the film/video, and materials provided by your teacher are some of the resources for this task.

Steps:

1. Develop a project plan. See the example on page 10. You may have another model that you feel is better for your personal work style. Make sure you include essential information for your planning: who, what, where, when, why, how. You should revise the plan periodically to reflect specific needs related to investigating your research questions.

2. Develop a focus for your in-depth interpretation/analysis. There are two main strategies:

   - Strategy #1 focuses on particular scenes. Select and analyze in detail significant scenes or sequences to show how the artist uses visual and audio elements. For example, to portray a person's point of view or create dramatic tension.
   - Strategy #2 involves investigating how specific elements (for example, lighting, or the relationship between sound and image) are used throughout the piece. This approach may also explore how the artist experiments with and uses the qualities of the technology itself as a creative tool (for example, video feedback).

Task Description, continued

Either strategy is appropriate for nearly all traditional documentaries, dramas, and many non-traditional pieces that have a strong narrative thread. For experimental, non-narrative, or multi-monitor installation pieces Strategy #2 is generally more effective. Decide which strategy is more appropriate for your film/video and interesting to you. You may want to use a graphic organizer to help construct the focus of your interpretation and develop the research questions.

3. Develop research questions in three categories. The critical approach for this project involves exploring and drawing conclusions about: the film or video maker's intentions, the work's historical/cultural/social contexts, and how the elements and structure of the media arts are used to convey meaning. The questions must be broad enough to allow extensive exploration and narrow enough to focus your interpretation. The research questions you create determine what you will investigate about the work. Create questions that interest you.

   A. Artistic Intent (Develop two questions)

      Examples:

      - What theme or point of view is being communicated?
      - What motivated or compelled the artist to adopt the approach of the work?
      - As she/he made this work, what audience did the artist have in mind?
      - Was this work commercially or independently produced? How does this factor affect the piece?
      - What degree of artistic control did the artist have over the final cut?
      - How and why did the artist expand the perimeters of the genre in which she/he chose to work?
      - How did the artist's life experiences impact the content or format of the selection?

      Some sources for investigating the artist's intention are: the artist's statement (if available), interviews, essays by the artist, biographies.

Task Description, continued

B. Historical, Cultural, and Social Context (Develop two questions)

Examples:

- How are members of various groups and cultures depicted in the work?
- What social and historical factors account for the nature of this portrayal?
- How did the era in which the work was made influence its point of view?
- To what extent does the work reflect and/or challenge widely-held attitudes or beliefs characteristic of the era in which it was made?
- What are the sources of imagery in the work?
- What symbols and metaphors are used in the work?
- What meanings do the symbols/metaphors convey today and in the past? How has this meaning changed over time?
- What meanings might the symbols/metaphors have to people from the culture in which they originate and to outsiders?
- How have audiences, critics, and/or reviewers responded to the work?
- In what ways have the response to the work and judgments about its value and meaning changed over time? Why?

C. Media Arts Elements and Structure (Develop three or four questions)

The genre/style and the qualities of the piece itself will influence your approach to analyzing/interpreting the artist's use of media arts elements. Identify three or four specific qualities about the use of media arts elements that you find intriguing, and formulate questions about them. Discuss the list with your teacher, and work together to decide on the best strategy for exploring them.

4. Schedule two or three progress check meetings with your teacher, and add the dates to your plan. These meetings should coincide with deadlines you have established in your project plan.

PERFORMANCE PACKAGE TASK 2
Interpreting Film/Video

EXAMPLE: PROJECT PLAN

A simple work plan needs to be developed for your project. Here is an example.

Task	Detailed Description of Step to Be Completed	Start Date	Completion Date
Selection/ Analysis of Film/Video			
Project Plan			
Select Project Focus			
Gathering Info on Research Questions *Include Intended Source*	Artistic Intent Question 1		
	Artistic Intent Question 2		
	Historical/Cultural/Social Context Question 1		
	Historical/Cultural/Social Contest Question 2		
	Artist's Use of Media Elements Question 1		
	Artist's Use of Media Elements Question 2		
	Artist's Use of Media Elements Question 3		
	Artist's Use of Media Elements Question 4		
First Draft			
Feedback on First Draft			
Final Draft			

Special Notes:

In the conferences, the teacher should:

- Provide feedback on the research questions and, perhaps, ask the student to turn in revised questions for approval before starting the information gathering phase.
- Direct students to specific resources. (For example, an artist's statement [if available], interviews with the artist, reviews in different types of periodicals.)
- Make suggestions for revising the project plan.

The teacher should model the use of film/video clips and other visuals to support and clarify assertions and conclusions. For example:

- film/video clips or stills from the works themselves
- images or clips from other films or videos that illustrate aspects of the historical, social, and cultural context
- visuals that provide information about the artist and his/her backgrour d.

Encourage students to use existing visuals and to create some specifically for the project. Charts, graphs, maps, and other types of visual displays are especially useful for making comparisons. Technology can be used to edit video sequences or clips for the project, creating digital images, making slides, visual displays, etc.

The teacher may invite particular students to use video or computer authoring software as the primary mode of presentation. Unless a student has considerable experience and skill as a media maker, production techniques and processes may overshadow the real purpose of this project -- interpreting and analyzing a film/video. Remind students they are being assessed on their interpretation and analysis of a film/video, not the production of a multi-media product.

PERFORMANCE PACKAGE TASK 2
Interpreting Film/Video

FEEDBACK CHECKLIST FOR TASK 2

The purpose of the checklist is to provide feedback to the student about his/her work relative to the content standard. Have the standard available for reference.

Y=Yes
N=Needs Improvement

Student	Research Questions	Teacher
_____	Research questions are clearly identified for each category: • film/video maker's intention • historical/cultural/social context • media arts elements and structure.	_____
_____	Questions about the film/video maker's intention provide breadth to allow for extensive exploration and yet focus the scope of the analysis.	_____
_____	Questions about historical/cultural/social context provide breadth to allow for extensive exploration and yet focus the scope of the analysis.	_____
_____	Questions about media arts elements and structure provide breadth to allow for extensive exploration and yet focus the scope of the analysis.	_____
	Project Plan	
_____	Steps in the project are clearly defined.	_____
_____	Timeline for completion of project is realistic.	_____
_____	Sources are clearly identified.	_____
_____	Sources are relevant to the research questions.	_____

Overall Comments (information about student progress, quality of the work, next steps for teacher and student, needed adjustments in the teaching and learning processes, and problems to be addressed):

PERFORMANCE PACKAGE TASK 3
Interpreting Film/Video

Content Standard: Arts: Arts Analysis & Interpretation **Level:** High School

Specific Statement(s) from the Standard:

What students should know:

2. Understand the elements and structure of the art form and how it is used to create meaning
3. Know artistic intent and the historical, cultural and social background of selected artworks

What students should do:

1. Apply a critical approach to interpret and analyze works of art
2. Describe how particular effects are produced by the artist's use of the elements of the art form
3. Communicate an informed interpretation using the vocabulary of the art form

Product(s):

- Research notes
- First draft or outline of interpretation/analysis
- Final product of interpretation/analysis

Task Description:

Overview: In this task you will be investigating answers to your research questions (from Task 2), constructing a first draft (or outline) of your interpretation, and preparing an in-depth interpretation/analysis of a film/video . The final product can be a paper (seven to ten pages, excluding visuals and bibliography) or a 15-20 minute oral presentation (with written bibliography/citations).

Steps:

1. Gather information for each research question from several sources. Use a variety of resources and technologies, such as interviews with the artist, reviews, books, articles, exhibition catalogues, web sites, CD-ROM, laser disk, videotapes. Post inquiries about the research questions and the film/video on the Internet if appropriate. You may want to interview artists, film/video educators, or curators -- the Internet or e-mail are ways to reach them. Look for film clips and other visuals that support your key points. As you learn more, it may be necessary to revise some research questions.

Task Description, continued

2. Document your investigation of the research questions:
    - List all the sources you consult, even those which don't prove very helpful.
    - Indicate title, author, year, publisher or location (for example, of a web site), person interviewed and date of interview, etc.
    - Take notes on relevant information from each resource that contributes to your interpretation strategy.
    - Record your own observations and questions. Use writing and sketches (if you wish) to indicate your deepening understanding of the film/video and to respond to information from other sources.
    - Note new discoveries made through repeated viewing and study of the film/video.

3. Organize your findings for each research question and begin to formulate conclusions about the meaning of the film/video.

4. Meet with your teacher as necessary for feedback on your research notes and to discuss your findings. You must also submit your research notes as a part of your final product.

5. Create a detailed outline or first draft to guide the presentation of your findings. Select and organize the information you have researched and any appropriate film/video clips and other visual materials. The outline or first draft should present detailed information about each section of the final product, including:
    - An introduction that describes the piece and explains your response to it (expand and revise the description drafted in Task 1). Include the process of arriving at your personal response.
    - Your critical approach. Include the research questions you developed from your critical approach to analyze/interpret your selected film/video. Your should Indicate how and why any revisions to your research questions were made.
    - An interpretation/analysis of the work based on the revised research questions. Support your findings and opinions with examples and details from the study of the work itself, as well as what you learned from other sources. Focus on the key, significant points. Use film/video clips and other visuals or audio recordings to support and clarify the points you make.
        - -- Summarize the key points and the evidence that supports them. What did you learn by studying the work itself and by investigating other sources?
        - -- Include citations of sources.
        - -- Optional: What did you learn from this experience that will be useful in other parts of your life?
        - -- Optional: If you had more time and resources, what else would you want to explore and include in the analysis/interpretation? What new questions emerged that you would like to be able to answer?
    - A list of the film/video clips and other visuals that will be used to strengthen and clarify the points you make. Describe the visuals and indicate sources.

- Bibliography

Task Description, continued

NOTE: Some examples of film clips and audio and visual material that can support and clarify the points you make are:

- film/video clips or sequences, stills from the work you are investigating
- images, clips (from other film/video work) or audio recordings to illustrate aspects of the historical, social, and cultural context (for example, the artist's sources of imagery, events of the period, music, scenes from other film/video works that inspired the use of visual elements)
- materials that depict the artist and his/her background.

Use existing visuals or create your own through video transfer, drawing, making slides, digital imaging, collage techniques, etc. Charts, graphs, maps, and visual displays are especially useful for making comparisons or tracing the development of an idea over time.

6. Meet with your teacher to review the outline/draft. Use the Feedback Checklist (for the final product and first draft) to evaluate this draft and determine areas that need more work.

7. Make final decisions about and organize the text, film/video clips, and other visual/audio information to support your points. Use the feedback you received from your teacher. The final product must include the following elements:
   - an introduction that describes the piece and explains your response to it
   - an explanation of your critical approach
   - an interpretation/analysis of the work based on your critical approach and research
   - bibliography and citations
   - a copy of the film/video you interpreted. Indicate in your final product the clips you reference and where they are located on the film/video.

8. Submit your paper to your teacher, **or** present your oral presentation to the class. Provide your research notes, first draft, and any other written documents requested by your teacher.

PERFORMANCE PACKAGE TASK 3
Interpreting Film/Video

FEEDBACK CHECKLIST FOR TASK 3

The purpose of the checklist is to provide feedback to the student about his/her work relative to the content standard. Have the standard available for reference.

Y=Yes
N=Needs Improvement

Student		Teacher
	Research Notes	
_____	Information relevant to research questions is accurately noted.	_____
_____	Research questions are refined as necessary.	_____
_____	Additional relevant sources are identified as necessary.	_____
_____	Sources are clearly identified and properly cited.	_____
_____	Repeated viewing of the selected film/video is used to re-evaluate and deepen interpretation/analysis.	_____
	First Draft/Final Product	
_____	Artistic intent is interpreted appropriately.	_____
_____	Historical/cultural/social context is interpreted correctly.	_____
_____	How media arts elements and structure are used to produce special effects and create meaning is clearly explained.	_____
_____	Interpretation and analysis are supported with examples and details.	_____
_____	The process of developing a personal response is described with examples and details.	_____
_____	Significant findings are emphasized.	_____
_____	Relevant film/video clips, visuals, and print materials are used to clarify and support key points.	_____
_____	Media arts vocabulary and concepts are used appropriately.	_____

Overall Comments (information about student progress, quality of the work, next steps for teacher and student, needed adjustments in the teaching and learning processes, and problems to be addressed):